Music and the History of Globalization: a Latin American and Caribbean Perspective

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palominolacs261spring2018musicglobalizationsyllabus.pdf

Description:

Oxford College of Emory University Spring 2018 SYLLABUS

Music and the History of Globalization: a Latin American and Caribbean Perspective

LACS 261 / History 261 / Music 261, Tu/Th 1:40 - 3:20, Science Building 415
Pablo Palomino / pablo.palomino@emory.edu
Office Hours: Pierce 215, TuTh 9-10, W 3-4, and by appointment

Description

This course offers a history of how Latin America and the Caribbean were shaped by globalization from the perspective of musical practices. It covers colonial, modern, and current musical trends that illuminate large cultural, economic, demographic, and ideological aspects of Latin America and the Caribbean. Lectures, group work, readings, and a short individual paper will deal with the circulation of music across national and cultural boundaries, both within and beyond this region. Students will learn about both famous and obliterated histories of folk, classical, and urban musical traditions, diasporic styles, entertainment corporations, markets, technology, state policies, pedagogy, cinema, musicology, nationalism, and music diplomacy. The readings combine historical scholarship with the sociology of culture and ethnomusicology. Each week we will discuss musical pieces in class to enable an active dialogue between history and sound. Musical training is welcome but not necessary to take this class.

“Musical practices” are approached here in their material, economic, labor, public policy, aesthetic discourses, identity, and political forms. The course provides thus a historical framework to music students, and opens a window to music and musical sources to students in history and the social sciences. To all of them, it offers a
musical perspective onto the larger process of cultural globalization that shapes our present time. The course satisfies requirements in History, Music, and Latin American and Caribbean Studies, and will provide useful insights to students of Spanish and Portuguese.

Grading

Class attendance and participation  Paper elaboration  Final paper

50%  25%  25%

B- = 80-82  F = 0-62

Grade Scale

A = 94-100  C = 73-76

A- = 90-93  C- = 70-72

B+ = 87-89  D+ = 67-69

B = 83-86  D = 63-66

C+ = 77-79

Absences: Only one unexcused absence is permitted. After that, one point per absence will be discounted from the final grade.

Honor code: Plagiarism and academic dishonesty will automatically result in an F grade.

Office hours: Students are expected to attend office hours within the first three
weeks of class. Failure to do this will affect their class attendance and participation grade.

Accessibility and Accommodations: Students must contact the Office of Accessibility Services (OAS) to receive a letter outlining specific academic accommodations and should discuss them with their professor as early in the semester as possible. OAS contact information: (770) 784-4690 oas_oxford@emory.edu / http://equityandinclusion.emory.edu/access/students/index.html

Bibliography

Books available at the campus bookstore:


Readings:

- Peter Sloterdijk, Globes. Spheres II: Macrospherology (Los Angeles: Semiotext(e), 2014), Introduction.
- Tania León, “Polyrhythmyia in the Music of Cuba,” Diagonal: An Ibero-American Music Review 1, no. 2 (January 1, 2016)
Laptops are not allowed in class, except on specifically indicated occasions. Smartphones are not allowed in class under any circumstance.


- Ariana Hernández-Reguant, “World Music Producers and the Cuban Frontier,” in

Schedule of classes

Key concepts: “History,” “Music,” “Globalization,” “Latin America”

1 / Jan-18 Th / Presentation
2 / Jan-23 Tu / Sloterdijk, Globes; Caetano Veloso, “Terra”

3


Colonial and national “origins”

4 / Jan-30 Tu / Baker, “The resounding City”
5 / Feb-1 Th / Marin, “Music, Power and Inquisition”
6 / Feb-6 Tu / León, “Polyrhythmia in the Music of Cuba”; Agawu, “The invention of ‘African rhythm’”
7 / Feb-8 Th / Dubois, “The first African instrument”
8 / Feb-13 Tu / Chasteen, National Rhythms, African Roots Part I
9 / Feb-15 Th / Chasteen, National Rhythms, African Roots Part II
10 / Feb-20 Tu / Monsivais, “Bolero: a history”

Modern “flows” and repertoires in the 20th century

12 / Feb-27 Tu / Putnam, Radical moves, chapters 1 and 5
13 / Mar-1 Th / Corradi, “How many did it take to tango?”

* Sunday, March 4: Atlanta Tango Orchestra concert at Oxford College, details TBA.

14 / Mar-6 Tu / Kun, The Tide was Always High

15 / Mar-8 Th / Paper proposal: 1 page with ideas and potential sources for the paper

SPRING BREAK

17 / Mar-22 Th / Karush, Musicians in Transit
18 / Mar-27 Tu / Karush, Musicians in Transit

19 / Mar-29 Th / Moore, “Transformations in Nueva Trova” 20 / Apr-3 Tu / Shain, “Trovador of the Black Atlantic”

21st-century musical globalization

21 / Apr-5 Th / Hernández Reguant, “World Music producers and the Cuban frontier” 22 / Apr-10 Tu / Burkart & Westgate, “Mexican mobile music”
23 / Apr-12 Th / Byrd, The Sounds of Latinidad, chapters 8 and 9.
24 / Apr-17 Tu / Majno, “From the Model of El Sistema”; Vianna, “Technobrega, Forró, Lambadão; Buch, “Gotan Project’s Tango Project”

Conclusion

25 / Apr-19 Th / Outline presentation: four-page (double spaced) text, the three first pages indicating the sections and arguments in the bibliography that will inform your final paper, and the last one providing an outline or abstract of the paper.
26 / Apr-24 Tu / Writing workshop: writing strategies and the organization of the
paper 27 / Apr-26 Th / Conclusion

Final paper due date: TBA

4